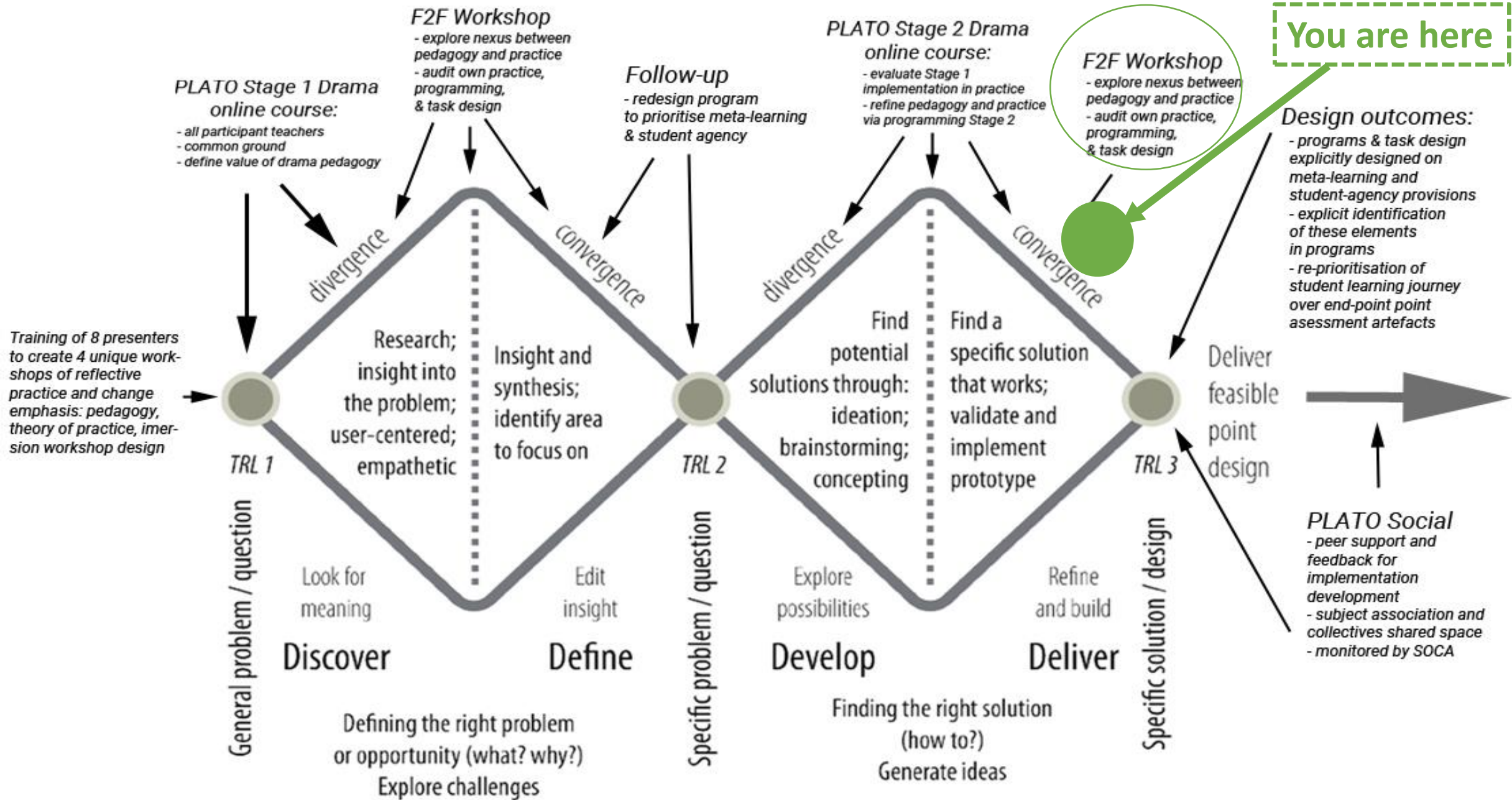


Stage 2 Drama Implementation Workshop

Term 4 2020

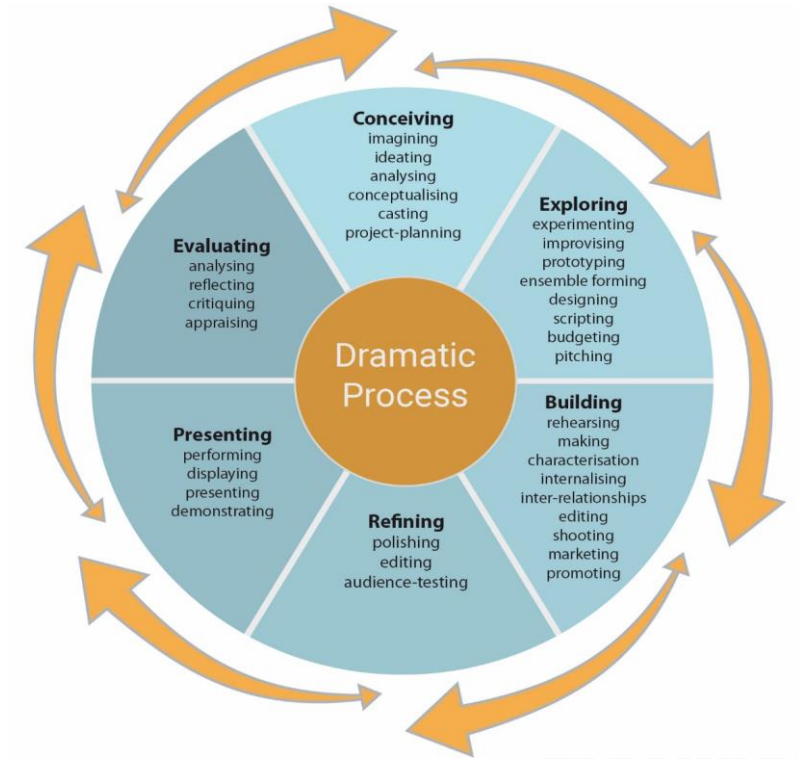
Acknowledgement of Country

We would like to acknowledge the lands that we meet on today are the traditional lands of First Nations people and that we respect their spiritual relationships with country. We also acknowledge First Nations people as the custodians of the regions we meet in and that their cultural and heritage beliefs are still as important to living First Nations people today.



Implementation process

= dramatic process



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Breakout group

What's different in your Drama classroom after a year with the new Stage 1 subject outline? (10 min.)

Stage 2 Planning

A possible program plan – follows intuitive process

Term 1

Term 2

Term 3/4

Company and Production

Exploration and Vision

Group Production AT1

Evaluation & Creativity AT2

Evaluation & Creativity AT2

Evaluation & Creativity AT2

Creative Presentation AT3



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An alternative

Term 1

Term 2

Term 3/4

Company and Production

Exploration and Vision

Group Production AT1

Evaluation & Creativity AT2

Evaluation & Creativity AT2

Evaluation & Creativity AT2

Creative Presentation AT3

Activity

(engine-starter – not very hard)

Metro-Retro share

Stage 2 Drama – ‘Suggested Lists’ (4)

Local Practitioners & Innovators

Global Practitioners & Innovators

Play-scripts

Dramatic Styles

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Assessment



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Avoiding the teach-to-the test mindset

This video can be viewed in
the Workshop videos



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Mindset change

teaching to the test (or task)

VS

teaching to learn to become a dramatic artist

New Stage 2 Drama .. from 2021

16

old

~~=~~

68

new

number of times the words *creativity* or *creative*
feature in the subject outlines

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Criteria and Specific Features

Knowledge and Understanding

KU1 Exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.

KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama.

Critical and Creative Thinking

CCT1 Creative thinking and experimentation in the development of dramatic ideas.

CCT2 Analysis and evaluation of the student's own drama-making and others' dramatic works, styles, and/or events.

Creative Application

CA1 Application of dramatic processes, individually and in collaboration with others.

CA2 Application of dramatic skills.

CA3 Integration of theory and practice to make meaningful dramatic outcomes.

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Think like an artist – Cindy Foley

This video can be viewed in
the Workshop videos

Breakout group

Share your ideas on how to teach students to *think like an artist* (5 min.)

Metro-Retro Share

how do you / can you teach so your students learn...

- *comfort with ambiguity*
- *idea generation skills*
- *trans-disciplinary research (aka divergent research)*

Assessment - *Thinking like an artist*

Metro-Retro share:

What kinds of things might a student do to demonstrate *thinking like an artist* in the 7 specific features below?

| Knowledge and Understanding | Critical and Creative Thinking | Creative Application |
|--|---|--|
| <p><i>The specific features are as follows:</i></p> <p>KU1 Exploration and understanding of dramatic theory, style(s), conventions, roles and processes</p> <p>KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary and/or historical drama.</p> | <p><i>The specific features are as follows:</i></p> <p>CCT1 Creative thinking and experimentation in the development of dramatic ideas</p> <p>CCT2 Analysis and evaluation of their own drama-making, and others' dramatic works, style(s), and/or events</p> | <p><i>The specific features are as follows:</i></p> <p>CA1 Application of dramatic processes individually and in collaboration with others</p> <p>CA2 Application of dramatic skills</p> <p>CA3 Integration of dramatic theory and practice to make meaningful outcomes.</p> |

Metro-Retro Share

Theatre is...

1. Choose a quote(s) that most resonates with you
2. Identify it with a few of its key words on your post-it note
3. On post-it note, write why it resonates with you?

Metro-Retro Share

Theatre is...

- *Look at the quotes below. Choose one (or more) quotes that most resonate with your view of theatre. Share your thoughts with your group.*

The purpose of theatre is to lead the soul on a journey to discovery. People need theatre to take them down paths they might not choose, and learn from watching others walk down those paths.

The purpose of theatre is to hold a mirror up to nature - for people to see themselves more clearly.

Theatre is a sharing of 'secrets' that the audience already knows at a deep level, but may have forgotten in the bustle of their everyday lives.

The purpose of theatre is to crack the spectator on the jaw, then douse him with ice-cold water, then force him to assess intelligently what has happened to him, then give him a kick in the groin, then bring him back to his senses again.

Theatre is first about actors, individuals trained and prepared to present something intimately personal and at the same time universally recognised, often at a deep psychological level. Then the audience take this experience out through the theatre doors and into their own lives.

The purpose of theatre is not to be a mirror to look at society but a hammer with which to shape it.

The purpose of theatre is a magic paradox. By definition theatre is completely un-real but somehow it reveals something more real about us than everyday life can.

The purpose of theatre is to share with others the exploration of meaning in our lives. We do this best through the innate human urge to tell great stories. Theatre nourishes communities by bringing people together to celebrate, to question, to learn and to collaborate. It allows us to imagine what was, is, and could be possible. It makes our communities better places to live, and makes us better people

Theatre is an elucidator of social consciousness, an historian of the future, an armoury against darkness and despair, and a temple in the ascent of man.

Theatre has the power not to define thoughts but to *cause thinking*.

The purpose of theatre is not to change the world, but instead to show you what it's *really* like.

The purpose of theatre is to provide a forum, a structure for people to interact in a special way, where there are 'actors' that are observed by the 'audience'. Where the actors purpose is to share something about the human condition, to touch the audience by acting out portions of themselves for the audience to see and hear.

Through theatre we examine ourselves. After all, the unexamined life is not worth living.



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Assessment: *Creativity*

Dimensions - Creativity



Steven E. Stemler, Ph.D.

Many attempts have been made to assess the creative of individuals. One scheme involves evaluating an individual's *fluency* and *flexibility*.

The idea behind these schemes is to be able to sort out the *creative* from the *uncreative*.

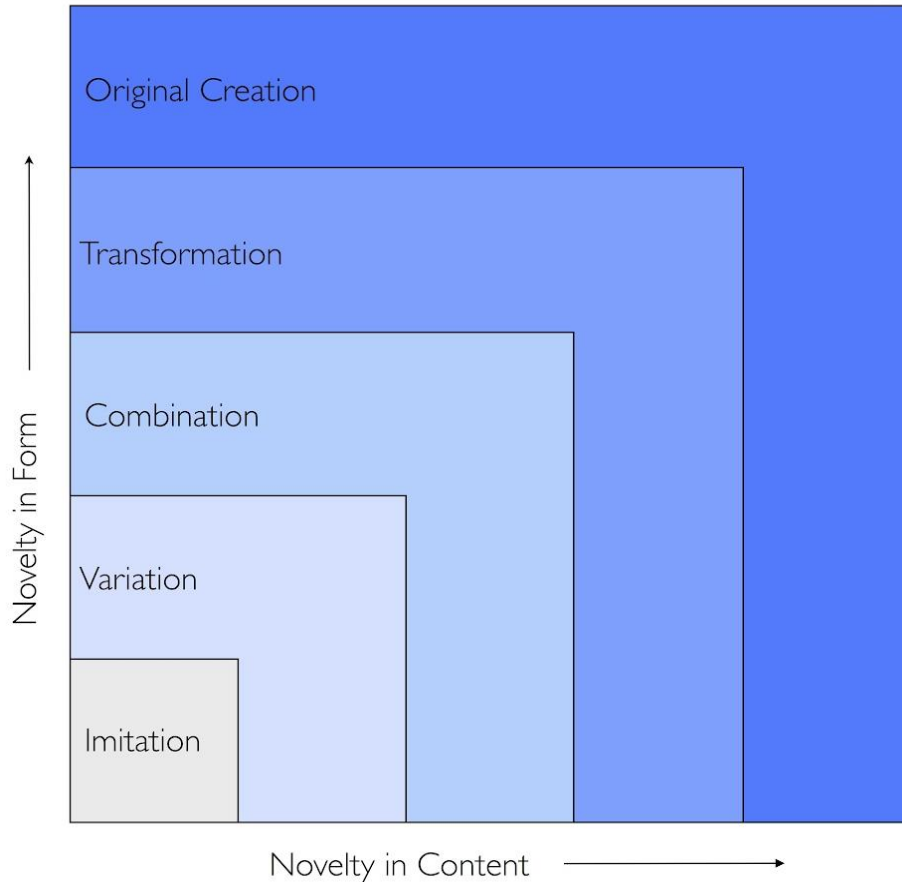
Assessment of creativity in the arts is problematic...

- We generally know what creativity doesn't look like
- Most arts learning-area teachers know what true creativity looks like when we see it
- There are very few certainties in *creativity* – by definition!
- One certainty is:
 - if what you end up with is the same (or very similar) to what you began with, *it's not very creative*
- The creative process surprises and changes the creator and their outcome – otherwise it's either imitation or contrivance, not *creativity*.

Dimensions - Creativity

Taxonomy of Creative Design

(Peter Nilsson, 2011)



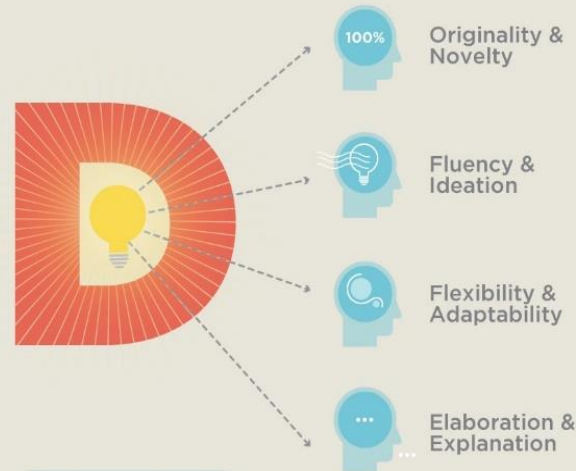
What are Divergent Thinking & Convergent Thinking

The ability to generate creative ideas by exploring many possible solutions in an effort to find one that works. It starts from a common point and moves outward in diverging directions to involve a variety of aspects or perspectives.

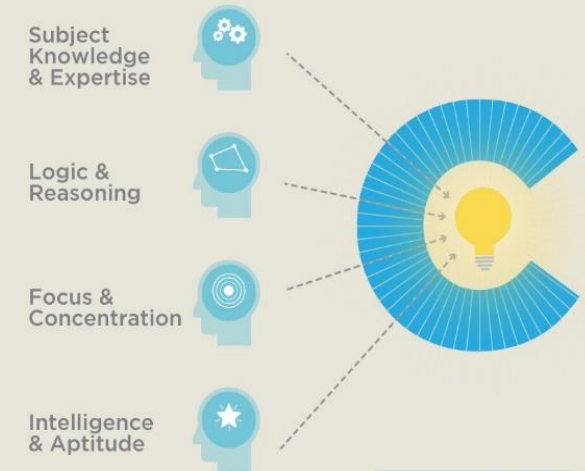
The ability to put a number of different pieces or perspectives of a topic together in some organized, logical manner to find a single answer. It involves focusing on a finite number of solutions rather than proposing multiple solutions.

How do you measure them?

SparcIt



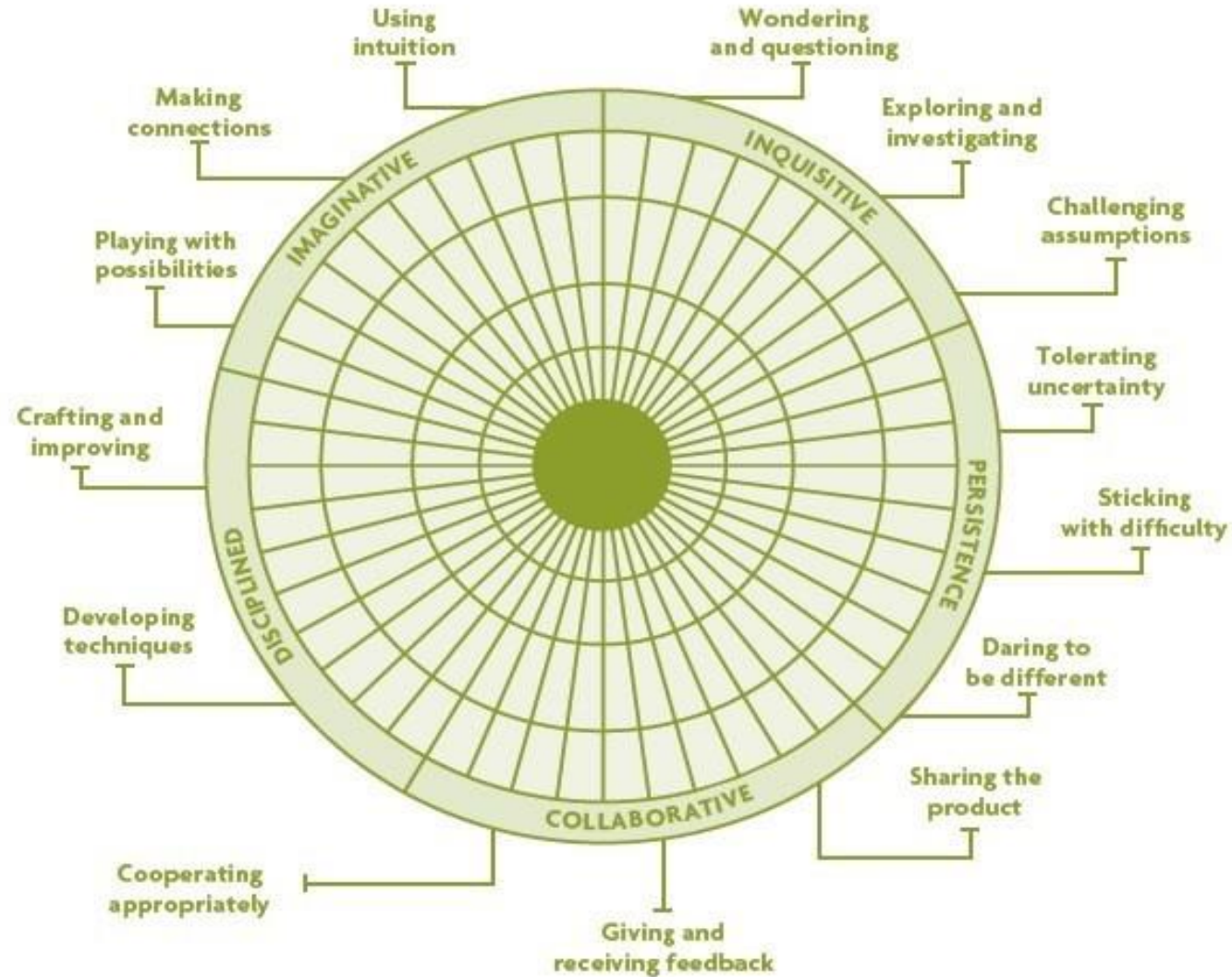
Example of divergent thinking assessment: SparcIt's 4-Dimensional Creative-Thinking test



Example of convergent thinking assessment: Standard IQ tests

Dimensions - Creativity

FIGURE 1:
THE CENTRE FOR REAL-WORLD LEARNING'S FIVE-DIMENSIONAL MODEL OF
CREATIVITY (LUCAS ET AL., 2013)



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Creative confidence – David Kelley

This video can be viewed in
the Workshop videos

'Guided Mastery'... towards creative confidence

- Guided Mastery
 - Series of steps
 - Small successes
 - Overcome fear through familiarity
- Effect is a culture of creativity and ideas – and MORE ideas
 - '5-10% rule'

BREAKOUT GROUP

How do you / can you make the discomfort of the process of creativity more of an 'adventure', rather than a chore or a scary threat for students?

...without doing the artistic thinking – or even the creating - for them
(5 min.)



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Deeper Dive

Criteria and Performance Standards



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Assessment - Creativity - *what are you looking for?*

| Knowledge and Understanding | Critical and Creative Thinking | Creative Application |
|--|---|--|
| <p><i>The specific features are as follows:</i></p> <p>KU1 Exploration and understanding of dramatic theory, style(s), conventions, roles and processes</p> <p>KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary and/or historical drama.</p> | <p><i>The specific features are as follows:</i></p> <p>CCT1 Creative thinking and experimentation in the development of dramatic ideas</p> <p>CCT2 Analysis and evaluation of their own drama-making, and others' dramatic works, style(s), and/or events</p> | <p><i>The specific features are as follows:</i></p> <p>CA1 Application of dramatic processes individually and in collaboration with others</p> <p>CA2 Application of dramatic skills</p> <p>CA3 Integration of dramatic theory and practice to make meaningful outcomes.</p> |

Assessment - Creativity - what are you looking for?

KU1

- How well do you 'know the rules' (so you can break them - artistically!)
- How well do you understand: company, role, process, dramatic theory, conventions, styles, text, ideas
- How well have you explored 'like an artist'

KU2

- How in-depth is your KU of artistic/dramatic value, aesthetic conventions
- How well internalised and evident is your sense of self as part of long tradition 'receiving the baton'
- How well developed is your KU of contemporary theatre movements / style, KU of dramatic tradition and its place in the art-form now
- KU of Drama as a plural art-form not doctrinal
- KU of artistic and cultural merit

CCT1

- How well have you embodied the artist's way of thinking?
- How creatively are you able to think and do? How curious and imaginative have you been?
- How well have you explored, experimented, taken risks, played with and developed ideas?
- How good, well-formed are your ideas?

Knowledge and Understanding

The specific features are as follows:

- KU1 Exploration and understanding of dramatic theory, style(s), conventions, roles and processes
- KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary and/or historical drama.

Critical and Creative Thinking

The specific features are as follows:

- CCT1 Creative thinking and experimentation in the development of dramatic ideas
- CCT2 Analysis and evaluation of their own drama-making, and others' dramatic works, style(s), and/or events

Creative Application

The specific features are as follows:

- CA1 Application of dramatic processes individually and in collaboration with others
- CA2 Application of dramatic skills
- CA3 Integration of dramatic theory and practice to make meaningful outcomes.

CCT2

- How well have you connected ideas with deep, detailed analysis?
- How have you developed as an artist through your creative play, process and works?
- How well have you linked learnings from shows you've seen, workshops you've done, exploring/research you've done – to your development as a dramatic artist?

CA1

- How good was your process?
- How valuable was your collaboration and creativity in the process?
- How good were your ensemble skills, group-centred action/contribution?

CA2

- How good were your skills in your role(s) during the process?
- How good were your skills in your role(s) in performance/product?
- Audience impact.

CA3

- How well has what you've learnt been integrated in the dramatic work you've made?
- How artistically valuable were your outcomes?
- How evident in your work was the nexus between *idea-theory-practice* to create outcomes of original value?

FAQs



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Some FAQs

AT1 Group Production

- You mark the video doco (e.g.) – but with an authentic view of the student’s whole process and performance product. (Evidence must be in the video)
- Your choice of specific features of the 3 criteria – go for opportunity
- One option is: KU1 CCT1 CCT2 CA1 CA2 CA3

AT2 Evaluation and Creativity

- One or two tasks. (Two tasks may be more manageable for students)
- The aim in this assessment type is to connect what they experience and experiment with, with their learning and artistic growth.
- The Creative Task should be very practical as well as reflective
- KU2 should feature greatly throughout this assessment type

Some FAQs

AT3 Creative Presentation (External)

- Yes, it's very similar to old Group Presentation
- Times have been extended – but they are only maximums – the nature of the work should decide the length
- The individual Learning Portfolio is compulsory

General

- You're the marker in all three assessment types
- Group Prod individual videos, and Evaluation/Creativity tasks are both marked by you (A+ to E-), and *moderated* by SACE
- Creative Presentation (group) with Learning Portfolio (each individual student) is marked by you holistically out of 30, and also *blind marked* by SACE out of 30
- No onsite marker visits anymore. Student work in all 3 assessment types uploaded to Schools Online at end of year
- Calibration Activities on PLATO will be provided. These will be mock-ups.



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